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INTERIOR FURNISHING OF THE BARRIO HOUSE

The typical Caticugan dwelling has two rooms--the *sala* or the living, dining bed-room, and kitchen. Sometimes the kitchen is completely separated from the *sala* but there may be only a partial partition. Some dwellings have a third room, a combined bedroom and storage space. Normally this room lacks beds and is used mainly to store boxes of clothing, sleeping mats, grain or other household equipment. Rarely do the "bedrooms" have windows; most barriofolk believe that night air is not healthy. In the *poblacion* many *principalia* shutter their bedroom windows when they retire; another reason is to discourage thieves. However, fresh air circulates through the loose walls and the slat floors.

In Caticugan the *sala* usually has a table and one or more wooden benches; sometimes benches of bamboo are fixed to the wall. Very few chairs occur in *barrio* dwellings although they are quite common in better houses in the *poblacion*. In two houses, one in Barrio Caticugan and the other in Naga, Singer sewing machines were seen. Most houses have a few pictures on the walls. The walls of the *sala* may be covered with colored illustrations from newspapers and magazines, mostly of American origin, and pictures of Filipino movie stars from the *Cebuano*-dialect magazine, *Bisaya*.[4]

[4] *Bisaya* is the most widely read dialect magazine in Siaton; it is a weekly, published in Manila, with a 1954 circulation of 2,973 in Negros Oriental. The magazine, first started in 1946, contains short stories, comics,

Calendars with pictures of the Holy Family or religious scenes are common in the dwellings; these calendars are distributed free by Dumaguete Chinese merchants. Photographs are fairly typical—pictures of weddings, funerals, relatives, school graduations, etc. A few houses had an aparado, a chest cupboard, often with glass doors.

Every Caticugan dwelling had a family or domestic altar. In some cases the altar was merely a religious picture or a cheap plaster figure of a saint placed on a small shelf or, in one case, on the top of a trunk. A few altars were quite elaborate with two or three religious figures and pictures, vases (often beer bottles) for flowers, and paper cut-out or tinfoil decorations. Some altars have a small tin container filled with coconut oil with a wick made from a twist of kapok or native cotton.[5] The most elaborate altar in Caticugan belonged to two unmarried brothers who lived together; both young men were considered to be bayutes, highly feminine-acting men.

Little care is given most altars; they are often dirty and disarranged. During a novena or the fiesta, however, the altars are cleaned, rearranged and fresh flowers put in the vases.

4 (Continued) and several pages of current events. Personal communication to the writer from Mr. B. Canete, Circulation Manager, Liwayway Publications, Inc., Manila, April 3, 1954. Typescript.

[5] There are two varieties of tree cotton in Caticugan, kapas kamay and kapas dako; both were identified as Gossypium brasiliense Macf. Also see Brown, op. cit., II, pp. 401-3.

flowers put in the vases. When a religious service is held at the altar, the coconut oil lamp and a few candles are lighted.[6] 778

Domestic altars of Caticugan are quite similar to those described by Robert Redfield for Tepoztlan. 353 778

> A domestic shrine is found in most houses. This may be no more than a printed or painted picture of a saint, but more commonly it is a carved and painted wooden figure, usually a Virgin or a Christ ...In front of this figure an incense burner...is placed...In it copal gum is burned. [No incense is used for altar services in Caticugan]. Flowers are also placed before the figure, in bottles or vases, and pictures of other saints are hung near the image. This shrine is the center of domestic worship and ritual. Candles are burned before it on feast days...[7]

A few wooden-carved saints can still be seen in Caticugan but, for the most part, they have been replaced by the bright-colored plaster figures sold in Dumaguete or purchased from peddlars who come to the barrios or poblacion during the fiestas.

The frequency of these domestic barrio altars decreases in the poblacion. Some of the more sophisticated think that the barriofolk's altars are primitive; none of the altars seen in the poblacion approached the elaborateness of the two brothers' altar in Barrio Caticugan. Since many principalia of Siaton are Protestants this may explain, in part, the fewer domestic altars that occur in the poblacion. 369 353 778 795

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[6]The life history of one man included a statement that he could escape punishment for a childhood misdeed if he reached the family altar before his father caught him.

[7]Redfield, op. cit., p. 38.

A general pattern does appear, however; the barriofolk more often have domestic altars in their dwellings, of various degrees of elaborateness. These altars are less popular among many of the poblacion principalia (who are Catholics); their popularity and frequency increase in homes of the urban wealthy. Some city homes I visited had a separate room that was a place of worship, a sanctuary with expensive religious pictures and elaborate figures of saints and the Holy Family. The nearness of the local church may account for the decline in number of altars in Siaton poblacion.

Kitchen equipment normally includes the large clay water jar and a dirt and ash-floored cooking platform or hearth (dapog). The small clay pot rests (hornos) cost fifteen cents and are put on the hearth; they resemble the Japanese shichirin. While most barriofolk now use the horno some still cook by setting pots on three stones placed in a triangular position and known as sug-ang.[8] This was the old way of cooking before the horno's introduction. Every kitchen has a few cooking pots. More people are buying iron kettles for cooking. Pot rests (balanka) are made of rattan or corn cobs. (See Plate LVIII.)[1]

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[8] There are a number of riddles concerning the sug-ang.
"Three brothers have but one name." (Bicol)
"What are those three houses facing each other that cannot be burned?" (Igorot)
The answer to both is sug-ang. Buaken, op. cit., pp. 348-50.

1 [See p. 658, cat. 417 -- Analyst]

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tied to the house posts and the pig's trough is usually in the silong. In a few cases the silong was enclosed with a loosely woven bamboo grill. Many houses have small porches, most of them roofed, with bamboo benches; a few potted plants grow on the porch and the corn or rice grinders (galingan) are often kept there. (See Plates LIX and LX.)[1]

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Two types of grinders are made from a grey granite. One is used to grind corn into meal (bugos mais) and the other to make flour rice for rice cakes (binka).[9] Corn or rice kernels are dropped into the hole at the top of the grinder and ground between the teeth of the lower part of the mill. These grinders are gradually disappearing; most barriofolk take their corn (rarely rice) to the kerosene machine mills in the poblacion. I saw one corn grinder abandoned near a residence; the owner said she discarded it because their corn was ground in the poblacion.

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Another device often seen in barrio dwellings is the kagoran that is used to shred coconut. The meat is rubbed against the iron shredder and collected below in a dish. Shredded coconut is mixed with a little water and squeezed by hand to make "coconut milk" used in preparing rice cakes and other foods. (See Plate LXI.)[2]

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[9] The same type of corn grinder is used by the Magahats. Oracion, op. cit., p. 85, Plate 56, illustrates the galingan (as also called by Magahats) for grinding corn. The Magahats evidently do not have the rice grinder used in Caticugan

1 (See p. 661 ff, cat. 412 or 116 -- Analyst)
2 (this plate is missing -- Analyst)